

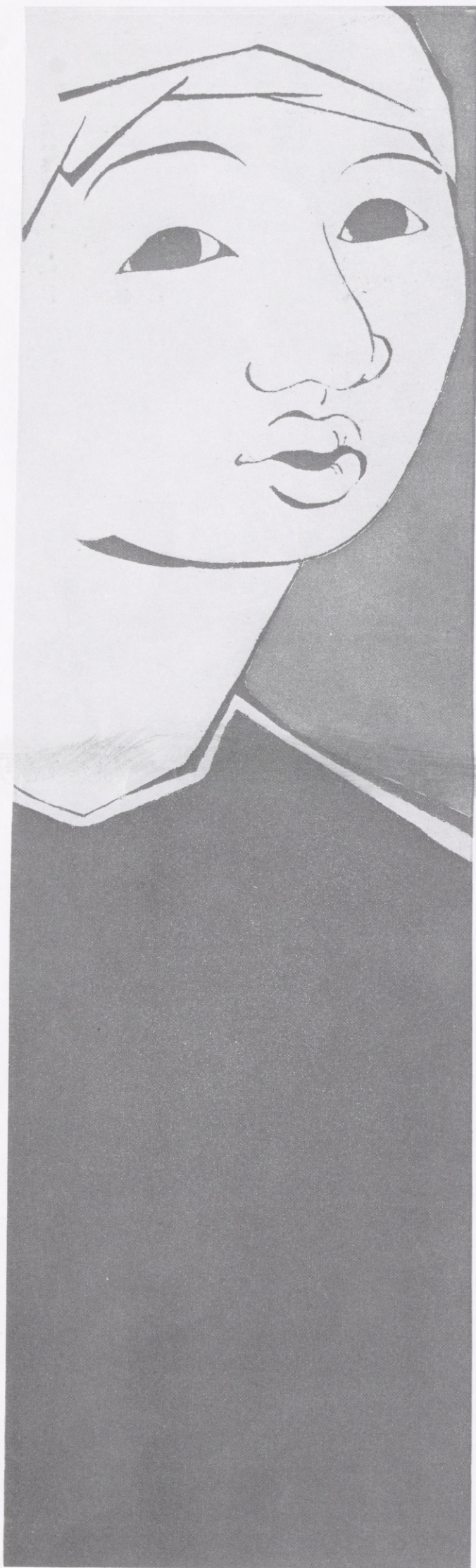
3/29/74

SFA EYE

ANNE BREMER MEMORIAL LIBRARY
SAN FRANCISCO ART INSTITUTE



Laura Charlton



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MONEY MONEY MONEY

Many unpleasant things have been going on around the Art Institute lately. Tuition is inexorably increasing, classes are overcrowded, facilities are strained, and some faculty members are not having their contracts renewed. All these factors are tied to a common denominator — money, or rather, a lack of it.

In order to give students some idea of where all that money goes, the EYE will endeavor to clear up some misconceptions about the school budget. The figures shown below represent the revised 73-74 budget — that is, the actual money spent to date for this school year, not just a projected estimate.

At first glance the fact that is most readily obvious is that student tuition provides the bulk of the school's income. Student fees contribute \$1,302,000 or fully 86% of the Institute's \$1,469,000 income. Comparatively, students at other UICA schools contribute the following amounts through tuition — CCAC, 90%; Maryland Institute, 89%; RISD, 81%, and the Art Institute has the second lowest tuition of any of the UICA members. Students at all private schools across the country are getting zapped by rising tuition costs.

The balance of the school's operating costs (\$122,000) must be raised through membership fees to the Institute and from private contributions. Next year's goal is \$150,000 in contributions alone, the extra money being needed to meet a growing deficit, but more about that below.

Now we get down to the fun part — where did that million and a half bucks go? First, there are the more or less fixed expenses that the school must meet regardless of whether it has 2 students or 2,000. These costs include everything from administration salaries to replacement lightbulbs for the studios. \$623,000 or 41% of the expense budget is spent on these fixed "institutional" expenses. Included above are salaries for the administration, their staffers, all maintenance and supplies, public relations (\$8,700 for catalogs), the printing shop, and \$17,000 for exhibitions.

60% (\$883,000) of the funds are spent for the actual business of providing an art education to those enrolled. Total instructional expenses add up to \$680,000 out of which comes \$493,000 in faculty salaries — the largest single expense in the budget.

\$200,000 of the educational budget goes to fund student services (the Registrars and Dean of Students offices, Alice and Diane — the people who *really* run the Art Institute, plus the library (\$43,000) and \$1,200 for this newspaper). Fully half of this student services money is returned to the students in the form of scholarships.

Funds are awarded to each department on the basis of the number of teaching periods in that department for the semester. The more classes taught the more money each receives and vice versa. Painting, the largest department, gets \$139,000 a year while printmaking gets \$46,000 (faculty salaries included). Photo and Film also receive additional funds due to the cost of operating their special facilities.

The total 73-74 income of the Art Institute was \$1,439,000 and total outlays were \$1,506,000. There is a negative \$38,000 gap in those figures, and with a projected 20% drop in enrollment

CONTINUED on page 5

Rip - Off

Do you ever feel like you're getting ripped off? As of this semester, classes at the Institute are limited to twenty-five. I should say they are theoretically, limited to that number. Apparently, no one knows how to count.

How do you feel about poor planning? You walk into registration with your class choices and proceed to enroll in those classes. Here's what happened in the Photo department: People enrolled for a class to be taught by Richard Conrat. Those students who signed up for that class did so with the notion that Richard would teach. Lo and behold, the first week of school arrives, only to find that the instructor is not available. The photo department, out of the graciousness of their hearts, turned the class over to Hank Wessel. Terrific, except that there were students that had already taken Hank and wanted Richard, and there were students in this class that were taking Hank's other class. It seems that the least the school could have done was to bring someone in else to teach the class. As a result of the school's ineptitude, students dropped the class and attempted to secure a place in another crowded class. This meant that classes like Pirkle Jones' previously huge class was increased to the point of total chaos.

Then take the case of the Judy Dater workshop. At registration the head of the photo department was heard loudly extolling "This class must be limited to 15 advanced students." Why there were 29 people, all of whom had class cards, obtained at registration, wondering whatever happened to the fifteen student limit. Eighteen might be reasonable, but twenty-nine ... come on now.

Does it bother you that you are constantly deceived and misled by our bungling administration? Do limits exist? What about that raise in tuition (eighty dollars per semester) that was approved with the promise that classes would be limited to 20? Will that promise be honored?

Those students that were cheated out of decent classroom conditions might consider subtracting $\frac{1}{2}$ the cost of a class, or \$122.00. That seems fair if you even were able to receive half of what you would have if the class had fifteen people instead of twenty-nine.

Think about it. What did you pay for?

Bake - Off



The third annual beaux-arts bake off will be held at 2 p.m. on Saturday the 20th of April at the Institute. Entries will be judged on appearance and must be edible. The works are judged and then hungrily devoured afterwards. This is your chance to show up the Haven. Everyone is welcome, so let your imagination run wild, and come fully prepared for a royal pig-out.

Awards will be presented in the following categories: Political, Conceptual, Dada, Funk, Erotic, and introducing Wearable. At last year's bake-off a great time was enjoyed by all attending. This year should prove even more exciting, with new participants and categories. Please plan to attend, and remember: You are what you eat!



Ken Jenkins

High School

Mr. Jerry Burchard expelled me from his class. The reason was because I refused to wear make up or to take pictures blindfolded. He says are you in school or not, and if you are, you should do exactly as I tell you, (Big Boss Man). In other words you should dance to my songs. Since Mr. Burchard has never had a University education I cannot blame him for not understanding the difference between high school and university education. But my complaint is that he has insulted me all through this semester, put down my work, (perhaps because I was more interested to take pictures of women than men, or perhaps because of some personal grudge) and has hardly taught me anything in photography. When I took up five minutes of his time he complained that he has to charge me extra tuition. Finally, he expelled me because I refused to play my part in his little theater. He seems to get great joy by performing acts like everyone takes off their clothes and takes nude pictures. He thinks by bringing out some freaky ideas, growing his hair or smoking dope he can become hip. But if one objects to his ideas, he loses the track and uses his power to expel him. I wonder how long we have to be the slaves of this fascist system. How long we have to do what they tell us to do. Anyway, since Mr. Burchard has the power to expel me I lose \$225 and a credit, but since there is the freedom of speech, I wanted to write this letter to the editor of the SFA Eye, in order to let my fellow students and teachers know the reason of my dismissal. I want to make them think whether we are still in high school or in the Art Institute. Whether we have the freedom of expressing ourselves or according to Mr. Burchard we have to follow his ideas like a dog follows his master. The question is, whether we are free to express our own art or to do whatever Mr. Burchard orders us; and if we don't we are expelled.

— Fereydoun Khamenei-Pour

Upper

Awright, awright, awright. So it isn't utopia. But what do you want? This is the U.S. of A. — California 1974. In comparison with the rest of the insanity going on in the Nation, the world today, we've got it pretty good here.

Maybe it's cause I live in the country sixty miles away and can only make it in for a couple of classes a week. Maybe that's why I appreciate this place. Perhaps others here should step back and get a little perspective. SFAI has some fine teachers, judging from the work and progress of such that I have seen here. Ideas flow at a tremendous rate, discussions and arguments rage in every corner. Everywhere are minds and talents growing, learning and expanding. Is this not what is important and real in education? All other factors are just bullshit lever, not to be

CONTINUED on page 4

UPPER . . . continued

ignored totally. But certainly not the "be all, end all" of our existence as artists in an artistic community.

If you want all your external trips to be taken care of, why are you not at state school? They have the money. Oh! But you want to be here? Then why don't you do something about what it is that you're sitting on your asses complaining about, clean the damn darkroom when you finish, and the ceramics table, and the spilled paint. Bring a sandwich for lunch, and then see what you can do for your art community.

Complaining hardly ever gets anything done, work does. You are it, pal. Time to grow up and take a little of the responsibility for yourself and your trip as an artist.

— Sarah Shoaf

Rebuttal to Photo Review

With the fortunate exception of a few obscure individuals whose own perception equals that of the work before them, reviewers and are the bane of all artistic endeavor. In the first case, there is inherent in the value judgments made by such parasites a suggestion that artists are ignorant, isolated individuals making art, a mysterious thing which they themselves don't understand. This is the reason why critics exist. In this way critics validate their own *raison d'être*.

If we are to understand where their role originated we might see more of why their language is always couched in obscure, but affirmative overviews, the subtle suggestion that they have the last word. To put it simply — when art became a commodity, and acquired an investment status, then, in the same way stock brokers advise what is good stock and bad, critics and dealers began their trade. It is necessary to see art itself functioning in a capitalist context, since, before there was a kind of specialization we know now in trades, and before the role of the "artist" as a special almost sacred individual, different values prevailed.

Sharn Golden's critique of the three photo shows must be seen in this light. Her judgment of the faculty show as not expressing a sense of "utilising valuable wallspace" has to stand as the aesthetic observation of the century. And adding insult to ignorance she goes on to describe the photo faculty as composed of not only lousy artists, but lousy teachers.

This is the kind of slapstick mentality we see often enough passing itself off as art, or artistic: "Shaw's portraits are captivating, Massey's images exquisite, and Mayhew's abstract light drawings entice one to remain just a bit longer." With all due respect to whomever, I suggest that these are the kinds of observations used-car salesmen make, or the typical bourgeois housewife a la mode, doing her gallery snooping for the month.

These observations are not to suggest that there is no virtue to Ms Golden's ideas, but simply to place them and her method of presentation in some perspective. Altogether the article could have been one similar to the comments made by two women I saw at a recent exhibition of photographs by Kertesz. After delicately perusing the pictures they left disdainfully, and one loudly commented, "They're all very nice, but there's nothing that I would spend a couple of hundred on."

—Lawrence Andrews

Ed. note — The review by Sharon was written with the intent of encouraging a dialogue within the school about the entire spectrum of work done by students, faculty and other artists both within the Art Institute and outside. We welcome criticism about the Eye and encourage others to submit critiques and other personal observations about not only the paper but the work being done at the Institute. In this way the paper fulfills its goal of providing a badly needed source of communication between a fragmented student body.

— Peter

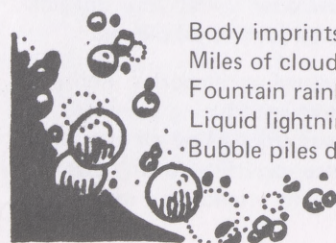


Jeffrey Hillier

POEMS

Braincell memory produces an entity for a lavender cinema
Faded time dripping in galactic ooze
You no longer exist in my life but I'll always remember you
Illusions created, creates illusions
Refracting memory projections dissolve in fluid rainbows
Chiseled reflection crumbles your sculptured premanence
Jolted from sleep dreaming pseudo fart exceeds
Paradoxical dream underlies translucent comprehension
Which spilled through your fingers
Standing stuck in your puddle
A flashing neon halo rolls past your feet

A madman's eyes caught scheming woman off guard
Rods of frozen lightning dart dart from a cold stoned face
Fly by flesh his hands grasp her awaiting face
Molding it to fit his stare
Absurdities from another dimension
Spill from his arrogant smile
Words, flying boulders landing but fail
Scorching thoughts between innocent ears
The scheme is sucked out
Madman plays along



Body imprints sand
Miles of cloud bellies
Fountain rainbows taste the warmest sea
Liquid lightning waves clutching and slips away
Bubble piles die of thirst

— Debbi F.

WOMEN IN ART

Are you concerned?

A few other women and I are very concerned whether other women at the Institute are concerned. About four months ago, Ann Shapiro came and showed slides of twenty-one bay area artists. It freaked me out; all this incredible dispersed energy, all this great work.

That night I sat down and wrote a petition for more women instructors at the institute. I went around with some friends and we collected about 400 names.

That indicated to me, that there are a lot of people who aren't totally happy with the ratio of sixteen percent women instructors. Well some instructors were fired and I am starting to hear over and over, "A woman will be hired; A woman will be hired," and she will be qualified.

Do you ever question or think about the fact that most of your instructors are male?

Male culture: Simone DeBeauvoir's "Representation of the World, like the world itself is the work of men; they describe it from their point of view, which they confuse with the absolute truth." Shulamith Firestone, "Most artists are not even aware of the existence of a cultural limitation based on sex. So much is the male reality accepted by both male and female as reality."

We are forming weekly talks given by the women instructors at the Institute. The time will be listed in the weekly calendar at the front desk or in the library.

Please try to make it! I'd like to hear some thoughts.

— Batyah Halpern

STUDENT WORK WANTED FOR THE EYE

BRING TO DIANE HARSH'S OFFICE



Why can't a badminton court be set up on the side lawn here at school?

In the past my messages haven't gotten to me that were phoned in. They were important.

The lighting in the library is terrible. What can be done about this?

Am I supposed to wait until the afternoon to get in the editing room? It's 11 am and the editing room isn't open.

Is anyone responsible for the permanent collection of the Art Institute? Is it true that the collection has been banished to the dark tower for the duration?

Why does Fred Martin wear sandals in the depths of winter?

What happened to the Spring Prom?

(Students with complaints are invited to drop them in the EYE box across from the reception desk. Any and all will be printed.)

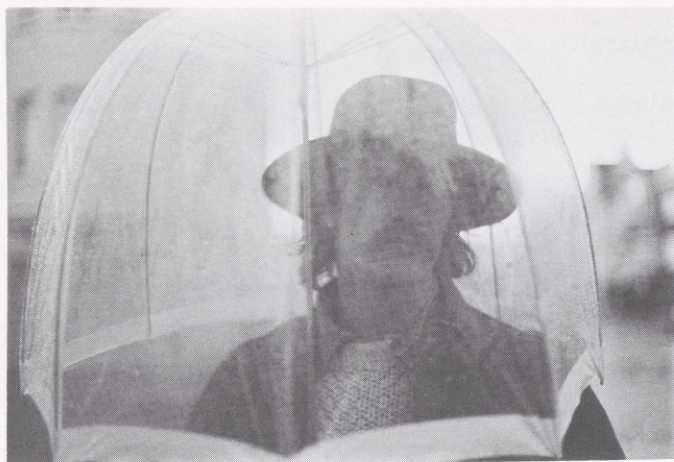
MONEY... continued

for next year there exists a potential \$152,000 deficit if no cut-backs are made. This is the primary reason why some instructors are being dismissed, and why the goal for contributions is being raised to \$150,000 for next year. Classes will likely remain at their present size (300-400 per class) and non-faculty department budgets will not shrink that much. The main student gripes are the arbitrary way in which the administration decided which faculty members got the axe and the conditions in some of the departments, printmaking and photo in particular. Printmaking is next in line for major improvements, but this will not take place until the school can generate some more outside money aside from meeting the deficit.

In summation, we believe the school must make a concerted effort to attract new and talented students, while at the same time holding classes to the promised 20 persons, *with no exceptions*. The administration must make renewed attempts to solicit outside funds from individuals and foundations for the primary purpose of improving present facilities to satisfactory standards, and to hold tuition to a reasonable level so the average student can at least afford to remain in school. These are ambitious goals, but if the school is going to provide a good education, not simply bare subsistence, they must be met.

— Peter Seel





Linda Simon

RICHARD CONRAT FIRED

Richard Conrat has been fired from the photo faculty by the photo faculty.

Richard Conrat your pants are too short and you look like a boy Richard Conrat your a snob and you wont play art and so fuck you and your organic lips that wont kiss my ass and your grant and your house up there in the sticks fuck you and your proofsheets eyes you use to show students to see their pictures not makem make makem see fuck you Richard Conrat who wont tell us to printem big and say lookit me! lookit me! but proofsheets little items of information of get a mess together lookitem all and see O fuck you Richard Conrat cause your different and you wont play our game our way and doncha see we just wanna be swell and your square so we dont like you so there!

O sad to see the photo falling so low after so high and I came three years ago September next new and first camera and two pairs pants to here and hear all kinda different voices various and contradictory made my head swim and Jerry brings in even more Duane Danny Ralph Larry Tom O Tom where arya we need ya and so what if they all dont maketake pictures like Jerry the more the merrier confuse the little fuckers dont givem a chance to latch on secure makem think choose decide create their own vision thats the trip aint it or is a foteygraph only how ya did it THIS WAY and that first semester I ask Jack hey Jack this picture give me big headache how I printem right and Jack say get your ass in darkroom and print until right is how buddy and shit I was pissed I thought all this money and nobody'll help me but by and by I see and I thank you and what you gave me reliance on my own eye this what you gave me is most you could give me and I thank you but now the fingers are being cut off and Richard one more finger and sad to see the photo falling so low.

The commies the catholics the army and us, the uniforms are on order and the agenda is set, this is how and this is what and if we play our cards right in five years the faculties of eastern universities will be crammed with our graduates and we'll all have those fucken grants that Richard Conrat got and all it takes is correct procedure and a steady boat so that shakey fellas gota go and besides hes an asshole and this part is true you are an asshole you know that doncha Dick even your friends will tell you this but your a beautiful asshole and fart in the face of them that say different.

note: the firing of Richard Conrat was not an economic move a la Fred Martin but a political-social maneuver involving the shifting of Richards one class to another member of the faculty.

— S. Agetstein

HAPPENINGS

AT THE ART INSTITUTE

OPENING Friday, April 5, 5-8 p.m.

WALTER GALLERY — Oddity show.

McBEAN GALLERY — Masks by Horace Washington

DIEGO RIVERA GALLERY — Prints by Andrew Chambers and Rick Lovelace

Print sale by faculty and students.

6:00 p.m. — Video/Film piece by Gregory Burke, R. Stribling Griffin, and Ed Guerrero (Lecture Hall)

MUSEUMS

M. H. DE YOUNG MEMORIAL MUSEUM — Paintings and drawings by Leo Valleder. Paintings and drawings by Don Williams, through March.

SAN FRANCISCO MUSEUM OF ART — Roy DeForrest retrospective. Max Beckman graphics through April 7. Levi-Strauss collection of contemporary art.

UNIVERSITY ART MUSEUM — A show by students of Hans Hoffman through May 12. Joan Brown paintings through April 21. 2620 Bancroft, Berkeley.

SHOWS

JOAN BROWN — New paintings and drawings. Charles Campbell, 647 Chestnut.

RALPH DUCASSE — Paintings. John Bolles, 19 Gold Street.

LEE MULLICAN — Paintings and drawings. Rose Rabow, 2130 Leavenworth.

SAMBOUN SAYSANE—PAUL STEIN — Paintings and drawings by Saysane and pottery and sculpture by Stein. Galeria Heller, 2128 Market.

CARLOS VILLA — Paintings. Hansen-Fuller, 228 Grant.

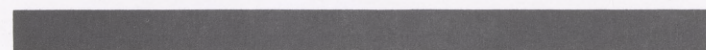
THEODORE BUTLER AND JACKSON POLLACK — Maxwell, 551 Sutter.

DAVID HOWARD — Photography. John Bolles, 19 Gold St.

DARRYL CURRAN—ELLEN LANDWEVER — 3M prints. Focus, 2146 Union.

MARGARET BOURKE-WHITE — Retrospective. University of Santa Clara.

Notices for the SFAI Weekly Calendar should be given to Helene Freed by 9 a.m. Friday for the following week.



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